

D. BUXTEHUDE

PRELUDE
AND
FUGUE
F#

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Original Compositions

for the

Organ

No. 351.

PRELUDE AND FUGUE

IN F SHARP MINOR

BY

DIETRICH BUXTEHUDE.

PRICE ~~TWO SHILLINGS NET.~~ ^{2/6}

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

MADE IN ENGLAND.

THE ORGAN WORKS OF J. S. BACH.

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

Book I.—EIGHT SHORT PRELUDES AND FUGUES 2 6

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO 3 0

The second book is more advanced in point of difficulty than the first and will be found of conspicuous interest. It includes the well-known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA 3 0

The third book contains compositions of greater difficulty, and is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist. They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing, the mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well-known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works." Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal technique. (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

Book VII.—PRELUDES AND FUGUES 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well-known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-4 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES 3 0

The eighth book contains five of Bach's masterpieces—viz. Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES 3 0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the originals "Six Grand Preludes and Fugues" and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES 3 0

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorian*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface). (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legreny, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS 3 0

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

The twelfth book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavorably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Arta, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

EDITED BY JOHN POINTER AND JOHN E. WEST.

Book XIII.—CHORAL PRELUDES 3 0

(1) Ein feste Burg ist unser Gott; (2) Vater unser im Himmelreich; (3) Fugue on the Choral "Durch Adams Fall ist ganz verderbt"; (4) Wer nur den lieben Gott lässt walten; (5) In dulci jubilo; (6) O Mensch, bewein' dein' Sünd' I gross; (7) Fugue on the Choral "Allein Gott in der Höh' sei Ehr"; (8) Fantasia on "Komm, heiliger Geist, Herre Gott"; (9) O Lamm Gottes, unschuldig.

Book XIV.—CHORAL PRELUDES AND VARIATIONS 3 0

(1) Gott der Vater wohn' uns bei; (2) Nun danket alle Gott; (3) Fugue on the Choral "Vom Himmel hoch da komm' ich her"; (4) Fugue on the Choral "Aus tiefer Noth schrei' ich zu dir"; Fantasia on "Vaiet will ich dir geben"; (5) Gelobet seist du, Jesu Christ; (6) Wo soll ich fliehen hin, or Auf meinen lieben Gott; (7) Nun komm der Heiden Heiland; (8) Variations on the Choral "Sel gekrasset, Jess gültig."

ALSO ISSUED IN THREE VOLUMES, CLOTH, PRICE 10S. EACH.

LONDON: NOVELLO AND COMPANY, LIMITED. NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

DIETRICH BUXTEHUDE was born in 1637 at Helsingör (in Seeland—one of the Danish Islands), where his father, J. B. Buxtehude, was Organist. In 1668 he was appointed Organist of the Marienkirche, Lübeck, which post he held until his death on May 9th, 1707. Bach was a great admirer of his playing, and used to journey on foot from Arnstadt to Lübeck in order to hear him. His compositions include the organ works—hitherto known to us almost exclusively through the edition by Philip Spitta, several Cantatas, Arias, and Sonatas for Violin, Gamba, and Cembalo.

*

PRELUDE and FUGUE in F sharp minor.

Edited by
John E. West.



Dietrich Buxtehude.

PRELUDE.

Allegro moderato. ♩ = 66.

MANUAL.

f *o!*

PEDAL.

(Meno mosso. Quasi Recit.)

cresc.
add Full Sw.

poco *a* *poco*

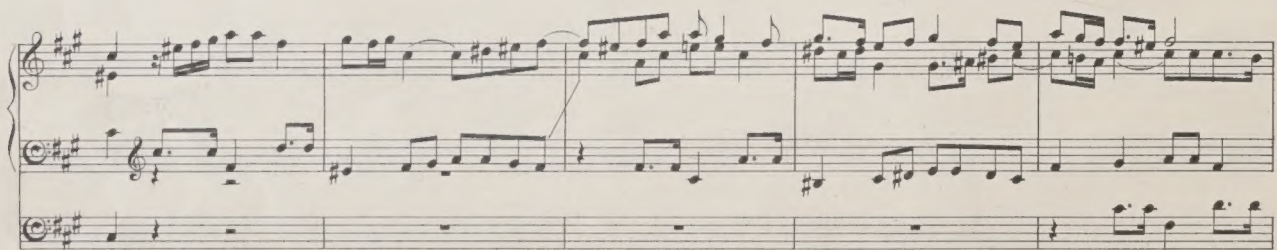
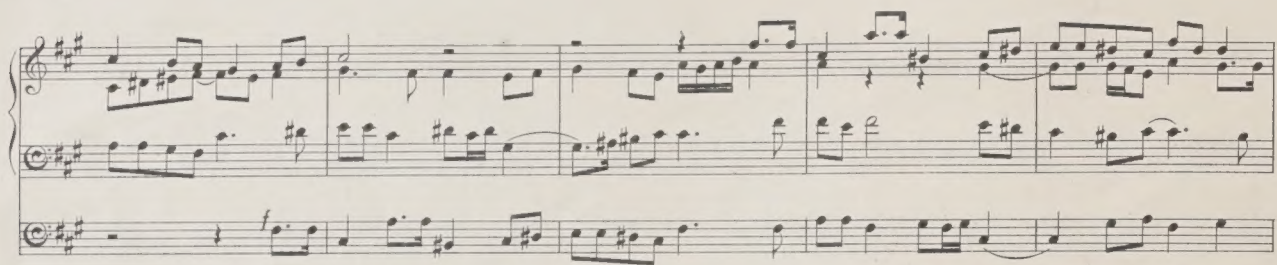
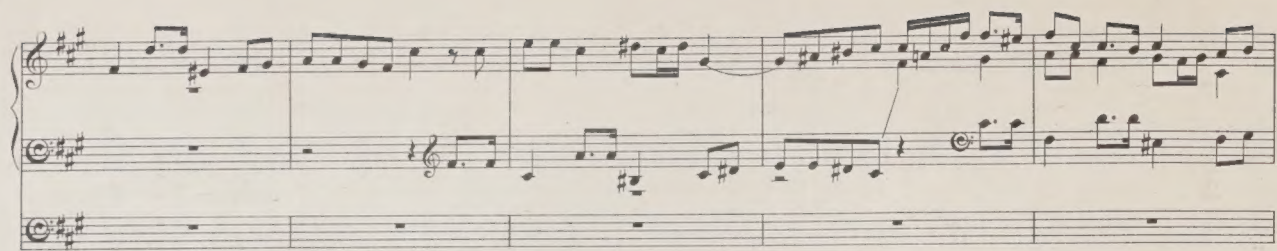
f

(Tempo I?)

(Maestoso. ♩. 60.)

ff

(Quasi Recit.) *(rall.)* FUGUE. Grave. ♩. 60. f



(add Full Sw.)

cresc.

Vivace.
(Allegro moderato, ♩ = 60.)

f (Full Sw. off)

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is in bass clef with the same key signature, featuring a similar rhythmic pattern of eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature and contains a few notes and rests, mostly aligned with the middle staff.

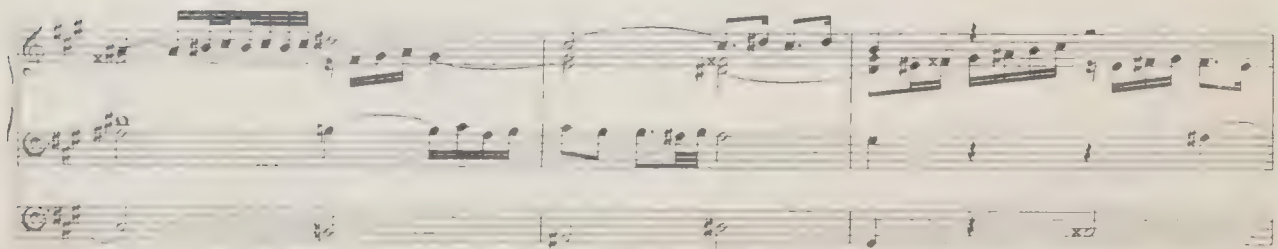
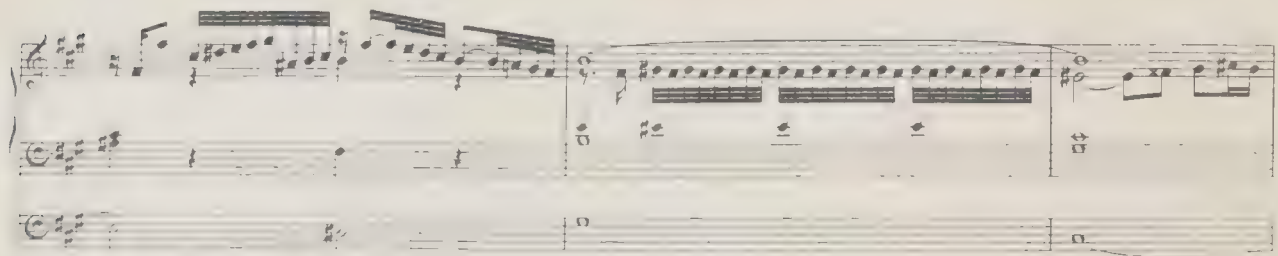
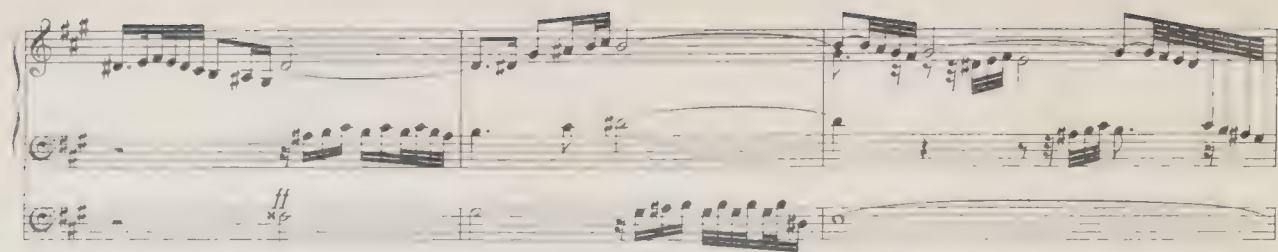
The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is in bass clef with the same key signature, featuring a similar rhythmic pattern of eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature and contains a few notes and rests, mostly aligned with the middle staff. Above the top staff, the text "(add Full Sw.)" is written.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is in bass clef with the same key signature, featuring a similar rhythmic pattern of eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature and contains a few notes and rests, mostly aligned with the middle staff.

First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a bass line with eighth notes. The bottom staff (bass clef) contains a bass line with eighth notes. The annotation "add to G!" is written above the middle staff. The annotation "add to Ped." is written above the bottom staff.

Second system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a bass line with eighth notes. The bottom staff (bass clef) contains a bass line with eighth notes. The annotation "cresc. poco a poco" is written above the middle staff.

Third system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a bass line with eighth notes. The bottom staff (bass clef) contains a bass line with eighth notes. The annotation "(rall)" is written above the top staff. The annotation "(Meno mosso, Quasi Redit)" is written above the top staff. The annotation "ff (without G! Reeds)" is written above the middle staff.



(Tempo 1º ♩. 60.)

2

f

f

cresc

add to G!

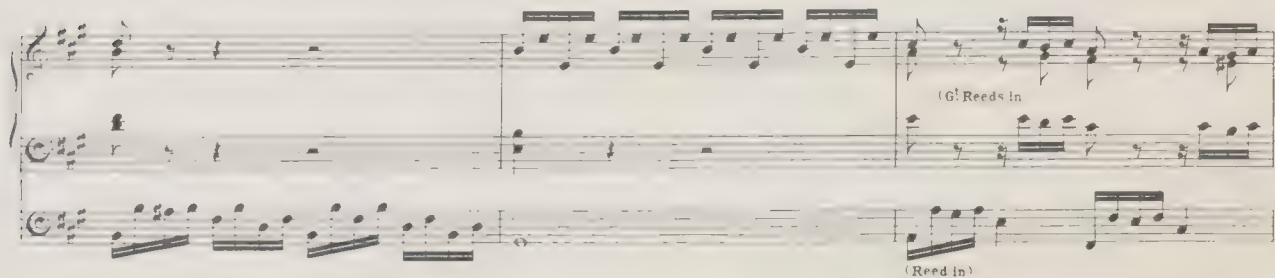
add to Ped.

ff (G! Full with Reeds)

ff (with Reed)



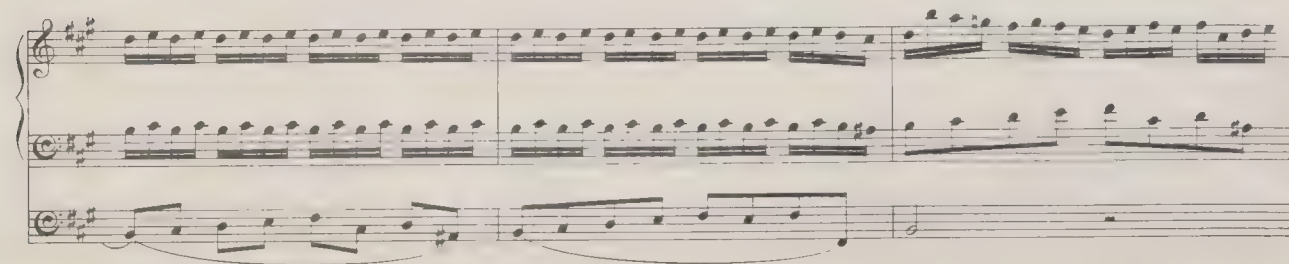
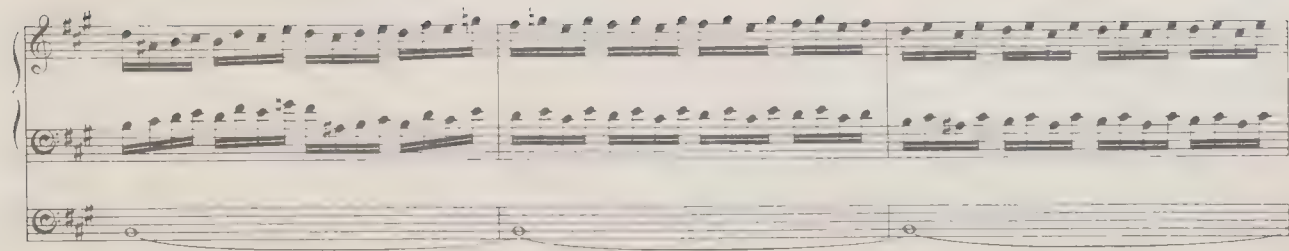
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features a complex, fast-paced melody in the top staff, with the middle and bottom staves providing harmonic support through chords and moving lines.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music continues with a complex, fast-paced melody in the top staff. A handwritten annotation "(G! Reeds in)" is written above the middle staff, and another handwritten annotation "(Reed in)" is written below the bottom staff.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music continues with a complex, fast-paced melody in the top staff, with the middle and bottom staves providing harmonic support through chords and moving lines.



(with Reed)

sub. 1 on 1st/2nd
end. 12.2

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth-note chords. The middle staff is in bass clef with a key signature of two sharps, containing a series of eighth-note chords. The bottom staff is a single line in bass clef, mostly empty with a few notes at the beginning and end.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps, containing a series of eighth-note chords. The middle staff is in bass clef with a key signature of two sharps, containing a series of eighth-note chords. The bottom staff is a single line in bass clef, mostly empty with a few notes at the beginning and end.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It begins with a *(rall.)* marking. The middle staff is in bass clef with a key signature of two sharps. It begins with a *(rall.)* marking. The system concludes with a *(Meno mosso. Quasi Recit.)* marking, a *Foll* marking, and a *(rall)* marking. The notation includes various musical symbols such as notes, rests, and a trill (*tr*).

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207. ASPIRATION (Op. 174, No. 3)	J. RHEINBERGER 1/6			298. OFFERTORY IN D	OLIVER A. KING 1/6
208. CONTEMPLATION (Op. 174, No. 4)	J. RHEINBERGER 1/6			299. JUBILANT MARCH	J. STAINER 1/6
209. AGITATO (Op. 174, No. 5)	J. RHEINBERGER 1/6			300. THREE SHORT PIECES	W. H. BEL 1/6
210. IMPROVISATION (Op. 174, No. 6)	J. RHEINBERGER 1/6			301. THREE LEGENDS, No. 1 in G minor	W. CRESER 1/6
211. SOLEMN FESTIVAL (Op. 174, No. 7)	J. RHEINBERGER 1/6			302. THREE LEGENDS, No. 2 in E	W. CRESER 1/6
212. DUET (Op. 174, No. 8)	J. RHEINBERGER 1/6			303. THREE LEGENDS, No. 3 in E minor	W. CRESER 1/6
				304. MINUET AND TRIO IN F	WILLIAM FAULKES 1/6
				305. PRELUDE AND FUGUE	E. H. THORNE 2/-
				306. VARIATIONS ON THE TUNE "ST. LUKE"	WEREMIAH CLARKE, E. H. THORNE 2/-

Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

(For continuation, see other list.)

Original Compositions for the Organ.

307. FANTASIA	E. H. THORNE	2/-
308. MINUET AND TRIO IN E ^b	JOHN PULLEIN	1/6
309. CHACONNE IN C MINOR	D. BUXTEHUDE	1/6
310. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH SEI EHRT" (G MAJOR 2)	J. S. BACH	1/-
311. PASTORAL MELODY & LAMENT	JOHN E. WEST	1/-
312. FESTAL COMMEMORATION	JOHN E. WEST	1/6
313. SCHERZO SYMPHONIQUE CONCERTANT	W. FAULKES	2/-
314. CONCERTO IN E ^b MINOR	HORATIO PARKER	3/-
315. PRELUDE AND FUGUE IN E MINOR	D. BUXTEHUDE	2/-
316. PRELUDE AND FUGUETTA	WILLIAM FAULKES	2/-
317. SPRING SONG	ALFRED HOLLINS	1/-
318. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH SEI EHRT" (A MAJOR 2)	J. S. BACH	1/-
319. FUGA IN C	DIETRICH BUXTEHUDE	1/6
320. MELODY AND INTERMEZZO	S. LUARD-SELBY	1/6
321. OVERTURE ALLA MARCIA	E. MARKHAM LEE	1/6
322. PRELUDE AND FUGUE IN G MINOR	D. BUXTEHUDE	1/6
323. RHAPSODIE (ON AN ANCIENT CHRISTMAS CAROL)	WILLIAM FAULKES	2/-
324. FANTASIA	WILLIAM FAULKES	2/-
325. CHACONNE IN E MINOR	D. BUXTEHUDE	1/6
326. TWO CHORAL PRELUDES	D. BUXTEHUDE	1/-
327. OFFERTORY IN F No. 2	HAMILTON CLARKE	1/-
328. ANDANTE RELIGIOSO IN E ^b (Op. 91-J.)	W. IVIMEY	1/-
329. THREE SHORT PIECES	JOHN E. WEST	1/6
330. TRIO UPON THE CHORAL "HERR JESU CHRIST, DICH ZU UNS WEND"	J. S. BACH	1/-
331. MEDITATION	JOHN E. WEST	1/-
332. TWO SCHERZOS: No. 1, in C Minor; C. H. LLOYD		1/-
333. TWO SCHERZOS: No. 2, in E Major; C. H. LLOYD		1/-
334. POSTLUDE IN E FLAT	C. H. LLOYD	1/-
335. ANDANTINO IN D FLAT	H. DAVAN WETTON	1/-
336. ANDANTE MODERATO IN C MINOR	FRANK BRIDGE	1/-
337. ADAGIO IN E MAJOR	FRANK BRIDGE	1/-
338. ALLEGRO CON SPIRITO IN B FLAT MAJOR	FRANK BRIDGE	1/-
339. TOCCATA AND FUGUE IN D MAJOR	J. E. EBERLIN	1/-
340. TRIUMPHAL MARCH	ALFRED HOLLINS	2/-
341. POSTLUDE IN C MINOR	H. DE VRIES	1/-
342. POSTLUDE IN A MAJOR	H. DE VRIES	1/6
343. TOCCATA IN A MINOR	H. M. HIGGS	1/-
344. CANZONE	H. M. HIGGS	1/-
345. INTRODUCTION AND FUGATO IN A MINOR	H. M. HIGGS	1/-
346. DUO IN CANON	H. M. HIGGS	1/-
347. ELEGY	H. M. HIGGS	1/-
348. GRAND CHŒUR	H. M. HIGGS	1/-
349. TOCCATA AND FUGUE IN D MINOR	J. E. EBERLIN	1/6
350. TOCCATA AND FUGUE IN A MINOR	J. E. EBERLIN	1/6
351. PRELUDE AND FUGUE IN F SHARP MINOR	DIETRICH BUXTEHUDE	2/-
352. PASTORALE IN D MAJOR	FREDERICK W. PRIEST	1/-
353. PRELUDE AND FUGUE (SONATA IN G MINOR)	PADRE G. MARTINI	1/-
354. ADAGIO (SONATA IN G MINOR)	PADRE G. MARTINI	1/-
355. ALLEGRO AND SARABANDE (SONATA IN G MINOR)	PADRE G. MARTINI	1/6

358. WACHET AUF (SLEEPERS, WAKE), CHORAL PRELUDE	J. S. BACH	1/-
357. PRELUDE AND FUGUE	ANTHONY H. POLLEN	1/-
358. PRELUDE AND FUGUE IN F	D. BUXTEHUDE	1/6
359. IMPROMPTU IN A MAJOR	A. M. GOODHART	1/-
360. CANZONA IN G MINOR	G. FRESCOBALDI	1/-
361. FUGUE IN A FLAT MINOR	JOHANNES BRAHMS	2/-
362. WEDDING MARCH	WILLIAM FAULKES	1/6
363. FUNERAL MARCH	WILLIAM FAULKES	1/-
364. BALLADE IN C	WILLIAM FAULKES	1/-
365. CAPRICCIO (ISOPRA LA SOL, FA, MI, RE UT)	G. FRESCOBALDI	2/-
366. ALLEGRETTO GRAZIOSO	ALFRED HOLLINS	1/-
367. FANTASIA	B. LUARD-SELBY	2/-
368. CAPRICCIO UPON THE NOTES OF THE CUCKOO	G. FRESCOBALDI	1/6
369. REVERIE	JOHN E. WEST	1/-
370. ROMANZA IN D	R. BERNARD ELLIOTT	1/-
371. THREE STUDIES	F. E. GLADSTONE	1/-
372. REVERIE PATHETIQUE	ARTHUR E. GODFREY	1/-
373. THEME (VARIED) IN E	WILLIAM FAULKES	1/6
374. BRIDAL MARCH	ALFRED HOLLINS	1/6
375. GRAND CHŒUR (No. 2)	ALFRED HOLLINS	1/-
376. CAVATINA IN G	ERNEST NEWTON	1/-
377. CONCERT FANTASIA	HERBERT W. WAREING	2/6
378. FANTASIA ON OLD CHRISTMAS CAROLS	WILLIAM FAULKES	1/6
379. FANTASIA ON THE OLD MELODY "JESUS IST MEIN AUFTENTHALT"	B. LUARD-SELBY	1/6
380. VARIATIONS ON THE CHORALE "JESUS IST MEIN AUFTENTHALT"	B. LUARD-SELBY	1/6
381. SCHERZO NUPTIALE	BERNARD JOHNSON	1/-
382. TWO CHORAL PRELUDES (Second Set)	D. BUXTEHUDE	1/-
383. CANZONET	EDMUND T. CHIPP	1/6
384. PASTORALE	EDMUND T. CHIPP	1/6
385. ANDANTE CON MOTO	EDMUND T. CHIPP	1/-
386. ANDANTE VARIED	EDMUND T. CHIPP	1/-
387. AVE MARIA	EDMUND T. CHIPP	1/-
388. PASTORAL OVERTURE IN G	WILLIAM FAULKES	2/-
389. GAVOTTE	JOHN E. WEST	1/-
390. THREE PRELUDES (Second Set)	JOHN E. WEST	1/-
391. DUETTINO IN G	ERNEST NEWTON	1/-
392. SIX SHORT AND EASY PIECES	CHARLES STEGGALL	2/-
393. ELEGY AND ANDANTINO ALLA CANONE	C. E. STEPHENS	1/6
394. EPILOGUE	HEALEY WILLAN	1/6
395. TOCCATA IN C	J. PACHELBEL	1/-
396. CHANSON DE JOIE	R. G. HAILING	1/-
397. BERCEUSE	ALFRED HOLLINS	1/6
398. RECERCARE IN THE DORIAN MODE	GIROLAMO FRESCOBALDI	1/-
399. TOCCATA IN C MINOR	GEORG MUFFAT	1/6
400. TOCCATA IN F	GEORG MUFFAT	1/6
401. PRELUDE AND FUGUE IN B MINOR	HEALEY WILLAN	1/6
402. FANTASIA (CROMATICA)	PETER SWEELINCK	1/6
403. TROIS IMPRESSIONS: I. HARMONIES DU SOIR	S. KARG-ELERT	1/-
404. TROIS IMPRESSIONS: II. CLAIR DE LUNE	S. KARG-ELERT	1/-

405. TROIS IMPRESSIONS: III. LA NUIT	S. KARG-ELERT	1/-
406. IN SPRINGTIME (PASTORALE)	ALFRED HOLLINS	1/6
407. OFFERTORY	B. LUARD-SELBY	1/-
408. MEDITATION	FREDERICK W. PRIEST	1/-
409. POSTLUDE	HUGH BLAIR	1/-
410. CIACONA IN D MINOR	JOHANN PACHELBEL	1/6
411. TOCCATA AND FUGUE IN D	JOSEF SEGERT	1/-
412. TOCCATA AND FUGUE IN C	JOSEF SEGERT	1/-
413. TOCCATA AND FUGUE IN D & G	JOSEF SEGERT	1/-
414. FANTASIA AND FUGUE	J. D. DAVIS	1/-
415. POSTLUDE	W. G. ALCOCK	1/6
416. PRELUDE FOUNDED UPON SOME OLD NORTHERN CHIMES	BERTRAM LUARD-SELBY	1/-
417. ELEGY (STUDY)	C. H. LLOYD	1/-
418. TEMPO DI MINUETTO	C. H. LLOYD	1/-
419. THEME WITH VARIATIONS AND FUGUE	ALFRED HOLLINS	2/6
420. SOLEMN MARCH	W. T. BEST	2/-
421. SURSUM CORDA AND ALLA MARCIA	JOHN IRELAND	1/-
422. MARCHE ROYALE	R. G. HAILING	1/-
423. FIRST SONATA IN A MINOR (Op. 74)	SIGFRID KARG-ELERT	3/6
424. FESTAL MARCH	A. STORR	1/-
425. CANZONET IN A	J. STUART ACHER	1/-
426. MEDITATION	HUGH BLAIR	1/-
427. PHANTASIE	HUGH BLAIR	1/-
428. SLUMBER SONG	HUGH BLAIR	1/-
429. BALLADE	HUGH BLAIR	1/-
430. SONATA IN F MINOR	E. H. THORNE	3/-
431. ANDANTE RELIGIOSO AND SONG OF THANKSGIVING	JOSEPH BOOTH	1/-
432. ALLEGRETTO IN A	W. HERBERT WILLIAMS	1/-
433. SONATA IN C MINOR (Op. 27, No. 1)	R. REINBERGER	1/6
434. CONCERT-FANTASIA (Op. 1)	A. FREYER	1/6
435. FUNERALE (Op. 75, No. 1)	SIGFRID KARG-ELERT	2/-
436. CHORAL-IMPROVISATION ON "IN DULCI JUBILO" (Op. 75, No. 2)	SIGFRID KARG-ELERT	1/6
437. PROCESSIONAL (SOLEMN MARCH)	HUGH BLAIR	1/6
438. THIRD SONATA IN F	BERTRAM LUARD-SELBY	3/-
439. SHORT CHORAL PRELUDES (Nos. 1 & 2)	ETHEL SMYTH	1/6
440. SHORT CHORAL PRELUDES (Nos. 3 & 4)	ETHEL SMYTH	1/6
441. PHANTASIE ON "ADESTE FIDELIS (VIOLIN, BELLS AND ORGAN)"	T. LEA SOUTHGATE	1/6
442. THE CARAVAN OF THE MAGI	J. H. MAUNDER	1/6
443. POSTLUDIUM FESTIVUM	CHARLES W. PEARCE	1/-
444. GRAND CHŒUR	W. LAUDE E. COVER	1/-
445. SCHMÜCKE DICH, O LIEBE SEELE	CHORAL PRELUDE J. S. BACH	1/-

(To be continued.)



